



# SANDRA KNECHT

## Selected Exhibitions

- 2025 **4** *Home Is a Foreign Place*, KBH.G, Kulturstiftung Basel H. Geiger, Basel  
**8** Basel Social Club  
Chnächt Kloster Fahr, Art Flow, Zürich
- 2024 *Wabi Sabi* – Sandra Knecht, Kira Lillie, Adeline Mollard, Manuela Morales Délano, Alan Sierra, Salts Country, Bennwil / BL  
*Home Is a Foreign Place*, Basel Social Club
- 2023 *Kunstkredit / Art Credit*, Kunsthalle Basel, Basel  
*Sur les bords du monde: Férales, frères et farouches*, FRAC Alsace, Sélestat / FRA
- 10** *Landscapes of Desire*, 4th Industrial Art Biennial, Labin/Raša/Pula/Rijeka / HRV
- 11** *Night Pieces (2023-2025): A Foreign Body Within*, Shanghai, Xiamen, Hangzhou / CHN
- 12** *Julien Beberat – Pertes et fracas*, EAC Les Halles, Porrentruy / Jura
- 2022 **14** *Dark Night (Home Is A Foreign Place)*, Paul Klee y los secretos de la naturaleza, Fondació Juan Miró, Barcelona / ESP
- 16** *This Land Is Your Land*, Swiss Art Awards, Basel
- 2021 **17** *Babel*, Hofgut Mapprach, Mapprach / Baselland
- 2020 **18** *my land is your land*, Galerie Stephan Witschi, Zürich
- 2018 **20** *Autorreconstrucción: Social Tissue*, Kunsthau Zürich  
Songlines, Visarte Project Space M54, Basel
- 22** *BEEHAVE*, Kunsthau Baselland, Basel
- 2017 **24** *Showcase II*, Jahic/Roethlisberger & Sandra Knecht, Volkshaus, Basel
- 2016 *Troja*, Galerie Idea Fixa, Basel\*
- 2015 *I Am Gone To Carolina In My Mind*, Kaskadenkondensator, Basel\*  
*The triangle of love – physicality and abstraction in Zurich art*, Helmhaus, Zürich  
*Kunstkredit / Art Credit*, Kunsthalle Basel, Basel
- 2014 *Degree Show ZHdK*, Shedhalle, Zürich
- 2011 *Go West*, Substitut, Berlin

## Selected Happenings & Performances

- 2025 **26** *Home Is a Foreign Place*, Performance and Book  
Launch, Serpentine Galleries, London / UK  
*Library of Performances n° 1 & 2*, Performance Program with Big Zis, Nesa Azadikhah, Derya Atakan, Katja Brunner, Dadaglobal, Féline, Fiji, Ganna Gryniva, Malika Khatir, Nichtsdestotrotz, Nive, Jules Petru, Talaya Schmid, KBH.G, Kulturstiftung Basel H. Geiger, Basel
- 2024 *Concerto 21 – Academy 2024*, Hamburg / GER  
Staging Sandra Knecht  
*A Gathering on Art and Land*, Serpentine Galleries, London / UK
- 2022 **28** *Donor's Dinner 2022*, Dinner and Performances, Kunstmuseum Basel
- 2021–**29** *The Dinner Party (XX)*, Dinner Performances, Switzerland & Europe  
*Experience Walk*, On Shoes, Art Basel, Basel  
*Zu Tisch / A table*, Vögele Kulturzentrum, Schwyz
- 2019 **30** *Chnächt*, Locarno Filmfestival, Mobiliar Locarno Garden, Locarno  
*Paradise Lost*, Biennale Kulturort Weiertal, Winterthur  
*Art Breakfast*, Happening, Kunsthau Baselland, Basel
- 2019 **31** *Immer wieder sonntags / Sundays Again and Again*, Dinner Performances, [Chnächtscheune]; Basel & Europe
- 2018 *Performance*, Bertha Pappenheim-app Projekt, Frankfurt am Main / GER  
**34** *Swiss Performance Award*, Museum Tinguely, Basel
- 2017 *Der Lauf der Dinge / The Course of Things*, KKL, Luzern  
**35** *Boeuf Sous Vide*, Kaufleuten, Zürich  
**36** *Salon Suisse Programme*, Palazzo Trevisan degli Ulivi, Venice / ITA
- 2016 *Holiday In*, Visarte Projektraum M54, Basel

## Films

<https://www.sandraknecht.ch/work>

Sandra Knecht's films have been screened nationally and internationally, including Germany & Canada

- 2014 *Sirocco* (10'30'')
- Oben sitzt ein Affe / A Monkey Sits at the Top* (13'10'')
- 2013 *Jung, brutal, gutaussehend / Young, Brutal, Handsome* (263'38'')

## Residencies

- 2024 Oaxaca, Fundación Casa Wabi / MEX
- 2023 Berlin, Atelier Mondial / GER

## Awards

- 2023 Grant from the Cantons of Basel-Stadt and Baselland
- 2022 Swiss Art Award / Art
- 2018 ADC Switzerland, Boeuf Sous Vide, PR Rod Agency / Art Direction Sandra Knecht
- 2018 Swiss Performance Award , Museum Tinguely, Basel (Nomination)
- 2016 Werkbund Label, Deutscher Werkbund, Baden-Württemberg
- 2015 Grant from the Cantons of Basel-Stadt and Baselland
- 2014 Und oben sitzt ein Affe / A Monkey sSits at the Top, Festival Z+, Zürich
- 2013 Z+ Grant of the Zurich University of the Arts, Zürich

## Monographs

- 2025 Sandra Knecht; *Home Is a Foreign Place*, KBH.G, Kulturstiftung Basel H. Geiger, Hatje Cantz
- 2021 Sandra Knecht; *Babel*, Christoph Merian Verlag, Basel  
Sandra Kencht; *Cahier d'artiste*, Pro Helvetia, Editioni Periferia, Luzern

## Selected Publications on Exhibitions

- 2022 Fundació Joan Miró; *Paul Klee y los secretos de la naturlaza*, Fundació Juan Miró, Barcelona
- 2018 Kunsthau Baselland; *Beehave*, Verlag für moderne Kunst, Wien
- 2011 Daniela Petrini, Tanja Trampe; *Mit Seife und Gabeln. Ermittlungen des Glücks / With Soap and Forks. Investigations of Happiness*, Revolver Publishing, Berlin

## Selected Contributions in Publications

- 2023 Leon Jaskowitz; *Vom Kochen und Töten / On Cooking and Killing*, Westendverlag, Frankfurt am Main
- 2021 David Höner; *Köche hören die Signale! – ein kulinarisches Manifest / Chefs Listen to the Signals! – A Culinary Manifesto*, Westend Verlag, Frankfurt am Main
- 2017 Nicolai van der Meulen, Jörg Wiesel; *Culinary Turn: Aesthetic Practice of Cookery*, Transcript Verlag, Bielefeld

## Media

<https://www.sandraknecht.ch/press>



**Home Is A Foreign Place,  
2025, KBH.G, Basel**

<https://www.kbhg.ch/de/1430d/Ausstellungen-HOME-IS-A-FOREIGN-PLACE>

Sandra Knecht has been exploring the concept of “home” for over a decade. For Knecht, home is a fluid concept, constantly renegotiated, both individual and ephemeral. Her art delves into what home, as an unknown place, means in geographic, historical, sociological, philosophical, and culinary terms. The exhibition Home Is a Foreign Place at the Kulturstiftung Basel H. Geiger | KBH.G addresses the concept of home in various ways – as a feeling, a place, and an idea. It questions how our understanding of home evolves and how deeply it impacts human existence. This exhibition is the result of ten years of intense research and artistic work, in which Knecht has consistently pursued her examination of themes like home, identity, and diversity. Home Is a Foreign Place represents the concentrated culmination of Sandra Knecht's practice and is her most extensive solo exhibition to date

p. 4-5  
Exhibition view,  
Home Is a Foreign  
Place, Kulturstiftung  
Basel H. Geiger,  
2025





6



7



**Basel Social Club,  
2025, Basel**

<https://baselsocialclub.com>

2025  
Basel Social Club returns June 15 – 21, 2025, for its fourth edition, inhabiting former private bank Vontobel in the center of Grossbasel. The event will span more than 100 rooms of this iconic building, transforming the vast location into an immersive tableau vivant. Basel Social Club is the first to open the doors of these historic premises to the public, marking the beginning of the building’s activation by FOR ART, a project by Klaus Littmann to revitalize the vacant property on Rittergasse through artistic and cultural interventions until the end of 2028.

p. 8-9-  
Exhibition view, Basel  
Social Club, 2025





## Landscapes of Desire, 4th Industrial Art Biennial, 2023 Labin/Raša/Pula/Rijeka

[www.industrialartbiennale.eu/iab\\_04/](http://www.industrialartbiennale.eu/iab_04/)

Taking up an invitation by the two curators, Sandra Knecht journeyed to Pula and Labin to compose three dishes prepared by the chefs of Hotel Peteani for the 4th Industrial Art Biennial. Researching original recipes from Istria, especially Labin, Knecht then innovatively combined some of the favourite produce grown and sold by local market women. The outcome, among other things, was a dessert of deep-fried kرافي, a raviolo stuffed with sheep's cheese, served with aniseed ice cream, plum compote and hazelnut-pumpkin-seed croquante...



## Night Pieces: A Foreign Body Within, 2023 Photofairs, Shanghai

[www.prohelvetia.cn/en/2023/04/11/night-pieces-a-foreign-body-within/](http://www.prohelvetia.cn/en/2023/04/11/night-pieces-a-foreign-body-within/)

"On a long night as yet unilluminated by reason, wanderers explore menacing extremes and subject themselves to uncommon darkness... The exhibition *Night Pieces*, named in homage to the eponymous works of E.T.A. Hoffmann and Robert Schumann, looks at contemporary video art and photographic production through the prism of nineteenth century Romanticism, to the style of Techno-romanticism born amidst the pervasive anxieties. (...)" Pro Helvetia



p.10

*Deep-fried kرافي on plum sauce with anise ice cream and caramelize walnuts, 2023*

p.11

*My Land Is Your Land, 2014–*  
C-prints from Knecht's photo collection



**Julien Beberat -  
Pertes et fracas, 2023  
EAC Les Halles,  
Porrentruy/JU**

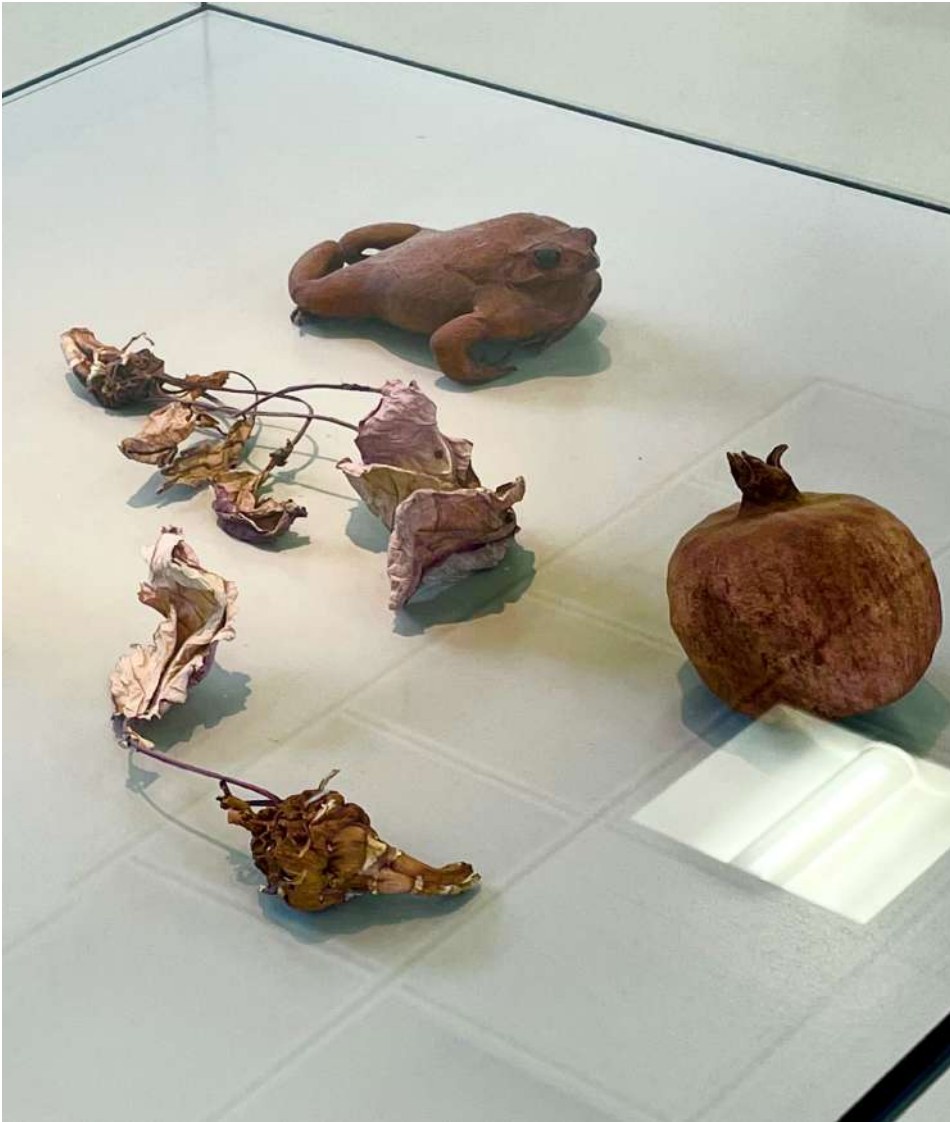
[www.eac-leshalles.ch/expositions/julien-berberat](http://www.eac-leshalles.ch/expositions/julien-berberat)

Curator Julien Berberat used his invitation to the EAC (Les Halles) as an “excuse” to bring together in the exhibition various objects drawn from the collections of Porrentruy’s regional museums. Yet, what these objects all share is a high degree of vulnerability: Although “intact”, some of them are damaged and fragile. Either their surface colour is flaking off, or insects have already begun to nibble away at them.

In this eclectic corpus of works, the invited artists seek to initiate a dialogue between the exhibits and look for a certain required detachment so as to be able to narrate new stories about them – or perhaps even incorporate them into their own oeuvre. Are new conservation and memory strategies possible? The question is who owns what? And just what are we preserving, and what are the motives and narratives for doing so?

p.12  
*Julien Beberat – Pertes et fracas, 2023*  
Installation views,  
EAC Les Halles,  
Porrentruy/JU

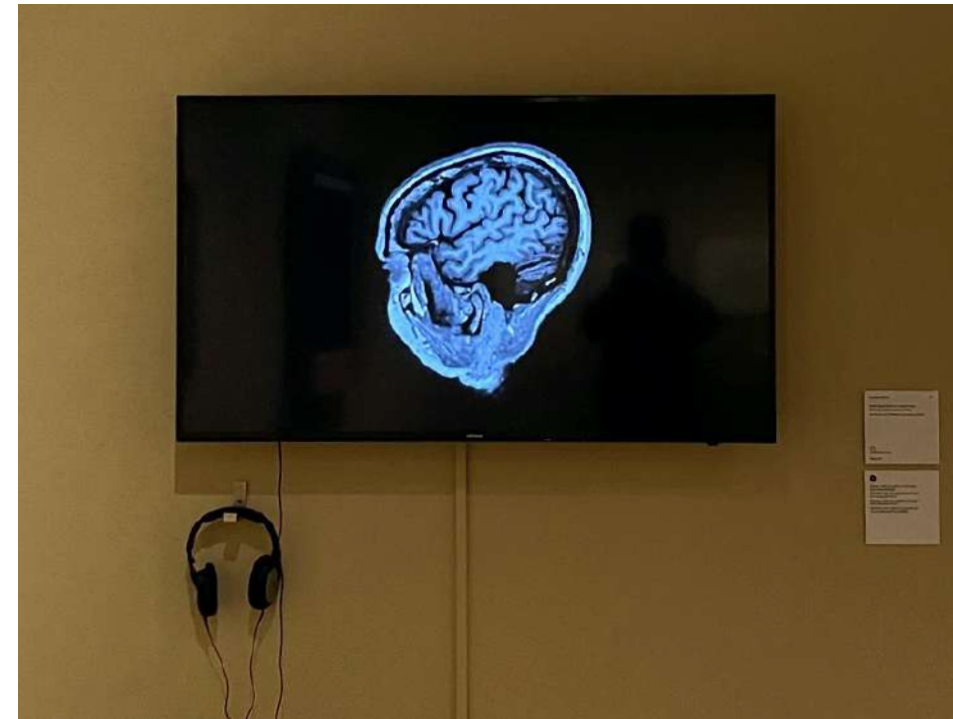
p.13  
*Home Is A Foreign Place (Wespennest). 2023*  
modified beehive with wasp nest, vintage hives and board, perspex, jars with honeycombs





## 14

Fondació Juan Miró



**15**

p.14-15  
*Dark Night*  
 (Home Is A Foreign Place),  
 Paul Klee y los secretos de  
 la naturaleza, 2022  
 Installation views,  
 Fondació Juan Miró,  
 Barcelona  
*Memento mori* (Detail),  
 2022  
 Bronzes (cat, worked; body  
 of a parrot in two parts,  
 unworked; poppy capsules,  
 partially worked), 2 knives  
 (one of them charred),  
 10 different tree resins, 2  
 bird's nests, salt stone,  
 snake skin in a small woo-  
 den box  
*Dark Night, 2022*  
 Video installation



**This Land Is Your  
Land, 2022  
Swiss Art Awards, Basel**

Knecht's installation centres on Alpine regions, and on myths and legends in particular. Transcendence plays a no less inherent role in her photographic series entitled *Tschinn* (2014–), in which she not only exhibits a photograph but also a mask and an outfit. For the opening, visitors were served high-proof "spirit" from a block of ice; from *Gletschermilch* (2022), a schnapps which Knecht distilled herself from eleven mountain herbs.



**Babel, 2021  
Hofgut Mapprach,  
Mapprach/BL**

"The sculpture, measuring 14 × 4.5 × 4 metres, is modelled formally on a Victorian aviary. It unfolds along the visual axis towards the pond, thus illustrating the theme of the Babylonian tower by means of various species of poultry. Domesticated guineafowl, pigeons and various breeds of chicken inhabit the space between wild berry bushes and trees, embedded in the historic park. (...)” Daniela Settelen-Trees





**my land is your land, 2020**  
**Galerie Stephan Witschi,**  
**Zürich**

[www.kulturzueri.ch/db/veranstaltungen/sandra-knecht-my-land-is-your-land/](http://www.kulturzueri.ch/db/veranstaltungen/sandra-knecht-my-land-is-your-land/)

“(…) And so at the heart of this exhibition is the artist, the art-chef Sandra Knecht; the rhizome of history, cookery, art, ties to people, to ways of thinking and acting all of which form her identity. From this, the way she is in the world itself, there emerges a performance, a picture, a sausage. She slips into roles, costumes and masks, transforming herself in the darkness of the night.(…)” likeyou.com



p.18  
*Tschinn, 2014–*  
Mask, jacket, wig  
*my land is your land, 2020*  
Installation view,  
Galerie Stephan Witschi,  
Zürich

p.19  
*Tschinn, 2014–*  
C-print  
*my land is your land, 2020*  
Installation view,  
Galerie Stephan Witschi,  
Zürich



# **Autorreconstrucción: Social Tissue, 2018 Kunsthhaus Zürich**

[www.cruzvillegas.kunsthhaus.ch/de](http://www.cruzvillegas.kunsthhaus.ch/de)

The Social Happening took place twice, though in different forms, in the context of Abraham Cruzvillegas' exhibition. It was interesting to note that only those goods destined for the waste bin were used for the Second Happening, which had been collected by the artist and assistants in "night shifts". All other products were worked through and purchased by local producers.

p.20 - 21  
*Autorreconstrucción:  
Social Tissue, 2018*  
Impressions of the two  
evenings in the Bühler  
Room, Kunsthhaus Zürich





# BEEHAVE - Die Honigbiene als künstlerische Inspiration, 2018 Kunsthhaus Baselland, Basel

[www.kunsthhausbaselland.ch/ausstellungen/beehave](http://www.kunsthhausbaselland.ch/ausstellungen/beehave)

Interview with Ines Goldbach, Director, Kunsthhaus Baselland (in German)  
[www.kunsthhausbaselland.ch/bilder/ausstellungen/Beehave\\_Interview-Sandra-Knecht\\_DE.pdf](http://www.kunsthhausbaselland.ch/bilder/ausstellungen/Beehave_Interview-Sandra-Knecht_DE.pdf)



p.22  
*BEEHAVE*, 2018  
Installation view,  
Kunsthhaus Baselland, Basel  
*Home Is a Foreign Place*  
(*Schlitten mit Wespennest*), 2017  
Antique sled, wasp nest

p.23  
*Wetterkreuz*, 2016  
Wood  
*Kimono My House*, 2017  
Denim, dyed with elderberry,  
hand embroidered

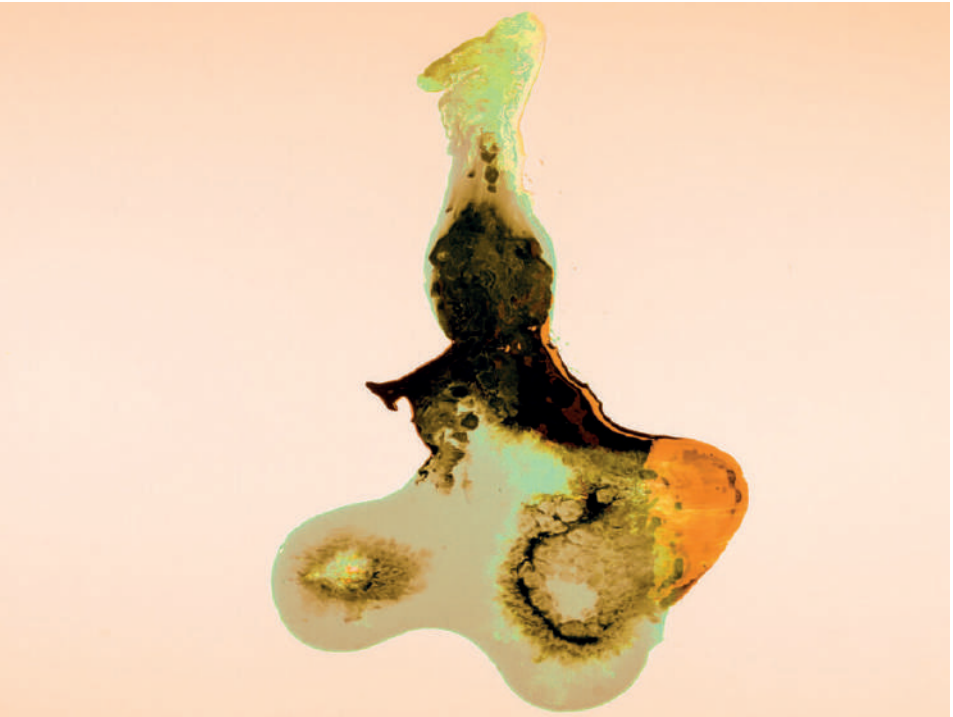
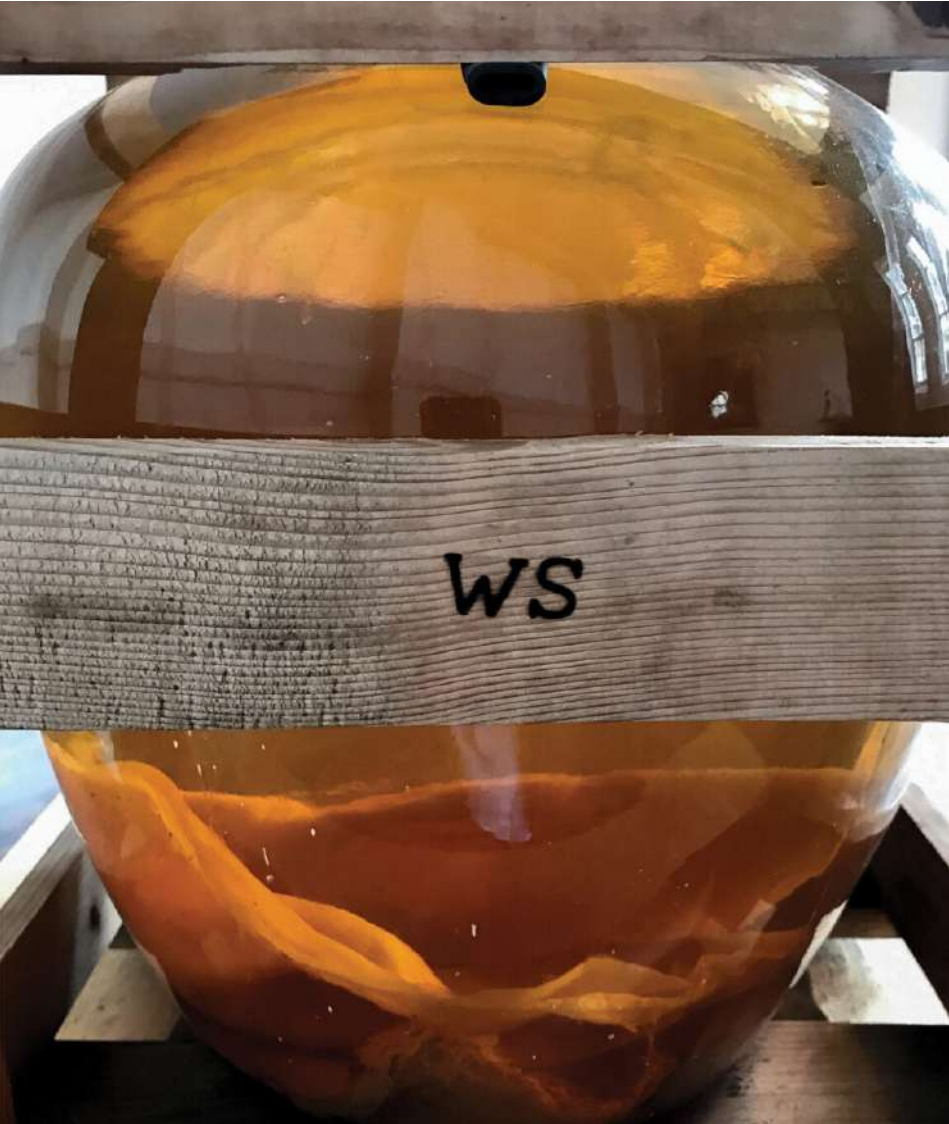


**Showcase II, 2017**  
**Jahic/Roethlisberger &**  
**Sandra Knecht**  
**Volkshaus, Basel**

[www.iahic-roethlisberger.ch/showcase-2-paradise-now-volkshaus-basel/](http://www.iahic-roethlisberger.ch/showcase-2-paradise-now-volkshaus-basel/)

Processes of transformation invariably form an integral in the practices of Jahic/Roethlisberger and Sandra Knecht. Whereas Jahic/Roethlisberger's colours and lipophilic liquids appear to produce new compositions at random, in Sandra Knecht's media it is the inherent conditions, such as her vinegar mother, that "make" the vinegar in the first place. In both artistic approaches there are, however, fewer coincidences than one might expect.

Sandra Knecht is the second guest invited by Jahic/Roethlisberger to co-present an exhibition.



p.24  
*Showcase II, 2017*  
Installation view,  
Volkshaus, Basel  
*Essigmutter, 2014*  
Must bottle, vinegar mother,  
wine/vine

p.25  
*Showcase II, 2017*  
Installation view,  
Volkshaus, Basel  
Jahic/Roethlisberger,  
*Paradise Now, 2017*  
Detail, C-Print



**Home Is a Foreign Place,  
Performance and Book  
Launch, Serpentine  
Galleries, London / UK**

Join artist Sandra Knecht for an intimate fine dining experience at Serpentine—an extension of her solo exhibition Home is a Foreign Place at Kulturstiftung Basel H. Geiger | KBH.G, on view until 27 April 2025. Knecht, known for her 'culinary gatherings with a critical edge', as described by Pro Helvetia, transforms meals into profound acts of connection, community, and reflection. Working with chefs Michaela Frank and Vera Zimmermann and the team at Friends of Ours at The Magazine restaurant, this eight-course tasting meal will explore the intersections of taste, history and politics, while fostering a sense of shared belonging.

p. 26-27  
Exhibition view,  
Home Is a Foreign  
Place, Serpentine  
Gallery London,  
2025





**Donator:innen-Anlass,  
2022  
Dinner and Performances,  
Kunstmuseum Basel**

The harvest festival was the thematic inspiration behind of the occasion. The opulence of autumn is a recurring motif in paintings by the Old Masters. It was also the culmination of an intense year in which the energy crisis, environmental concerns, war and inflation all played a major role following two years of social unrest brought on by the coronavirus. Intelligent questions should thus be asked and intelligent and pragmatic solutions found. It is worth looking to the past and consulting the Old Masters: food and drink, guided tours of the collections and a range of performances celebrated the coming together and the outlook for the upcoming year.



**The Dinner Party (XX),  
2021-  
Dinner Performances,  
Switzerland and Europe**

The artists each have a specific dish dedicated to them. A number of creations each result in an imaginary company at table, which, as Happenings, also assume physical form. This work is conceived as a long-term project: Sandra Knecht shares a personal story with each of the personalities to whom a dish is dedicated, and have all in some way inspired and influenced the artist through their actions and influence.



p.26  
*Donors' dinner 2022.*  
Impressions  
Kunstmuseum Basel

p.27  
*The Dinner Party*  
*(Patti Smith), 2021*  
Happening, C-print  
*The Dinner Party*  
*(Anderson Bigode*  
*Herzer), 2021*  
Happening, p-Print



**Chnächt, 2019  
Locarno Filmfestival,  
Mobiliar Locarno Garden,  
Locarno**

[www.locarnofestival.ch/de/LFF/press/press-releases/2020/Locarno\\_Garden\\_2019.html](http://www.locarnofestival.ch/de/LFF/press/press-releases/2020/Locarno_Garden_2019.html)

“Sandra Knecht cooks as a way to better understand the world, wrote Salz & Pfeffer magazine: A meal prepared by and with Knecht is a long-lasting eruption of flavour. As principal partner at the Locarno Film Festival, Mobiliar hosted the Swiss artist and chef at the Locarno Garden la Mobiliare in the Castello. For the occasion, she brought along the wizard chef Moritz Stiefel to assist her. Meet new people at the grand table and be inspired by Maya Rochat and Kerim Seiler’s art and the music of Turba Lugano. Then, if you wish, head for the Piazza Grande.” tock.com



**Immer wieder sonntags,  
2015-2019  
Dinner Performances,  
[Chnächt Scheune],  
Basel and Europe**

[www.sandraknecht.ch/chnaecht](http://www.sandraknecht.ch/chnaecht)

*Immer wieder sonntags* (Always on Sundays) was a dining and culinary format organised for 30 guests in five courses, and a schnapps for CHF 100.00. Each dinner was dedicated to one animal, one plant or one method of preparation. Every dish had been prepared neither before nor since. The meat came from Buus/BL or the immediate vicinity. All other ingredients – except for the spices – were sourced from no more than ten kilometres away and from befriended farmers and fishermen.

The venue was most commonly the *CHNÄCHT* barn. Until 2015, the barn was located – though in different guise – in the canton of Jura. Sandra Knecht relocated it to Basel harbour, where she had it rebuilt, refurbished and redesigned as a social sculpture.

p.28  
*CHNÄCHT*, 2018  
Mobiliar Locarno  
Garden, Filmfestival  
Locarno

p.29  
*CHNÄCHT Barn*,  
2015–2019  
Holzhafen, Basel









## Swiss Performance Award, 2018 Museum Tinguely, Basel

While Sandra Knecht crafted sausages from the blood of a twenty-year-old Simmental cow, she spoke about the life of an average dairy cow in Switzerland. Afterwards, the audience could take the fresh blood sausages home with them.



## Boeuf Sous Vide, 2017 Kaufleuten, Zürich [www.youtube.com/watch?v=LM-Qx4Ct2Uw](http://www.youtube.com/watch?v=LM-Qx4Ct2Uw)

Eating meat is always fraught with problems: impossible without killing the animal. In *Boeuf Sous Vide*, an animal is accompanied – from the pasture to the plate, nose to tail in purest form. In this artistic intervention in particular, Sandra Knecht explores what we actually eat, what it signifies and how we could (better) treat it. The work comprises photographs, a video and a social happening performed at Zurich's Kaufleuten Club.

p.32  
Swiss Performance Award, 2018  
Setting, Museum Tinguely, Basel

p.33  
*Boeuf Sous Vide*, 2017  
C-print





## Salon Suisse Programme, 2017 Palazzo Trevisan degli Ulivi, Venice

“(...) Sandra Knecht’s concept for the soirée, to which Koyo Kouoh and Samuel Leuenberger invited her, was to transform into dishes her interpretations of flavours – taken from the Swiss mountains to the Mediterranean in Venice. She set about preserving, pickling and cooking plants that she discovered, creating a cartography of the natural world around her. In doing so, she “conserved” her homeland in all its diversity in countless preserve jars. This resulted in in both this series and a series of works for *Home Is a Foreign Place*.” Aline Juchler



### **Sandra Knecht (\*1968, Zürich)**

lives and works in Buus/Canton of Baselland

2011–

2014 Master of Fine Art in Arts ZHDK Zurich, with honours

1998–

2001 Further training in animal-assisted therapy and counselling  
I.E.T. Zurich, Zürich